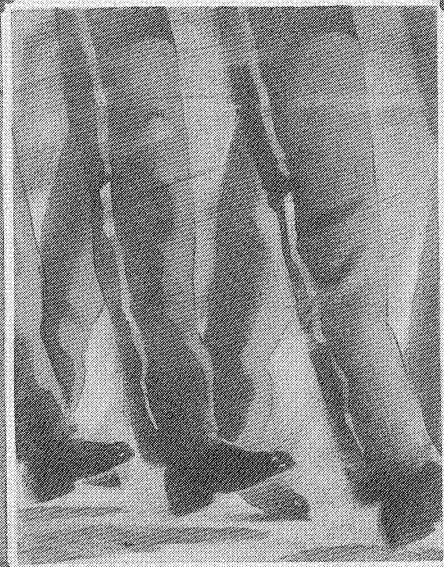
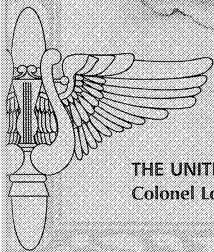


On Dress Parade



THE UNITED STATES AIR FORCE BAND — WASHINGTON, D.C.
Colonel Lowell E. Graham, Commander/Conductor



Although the name of this album is gleaned from one of the marches on this recording, no other title could be more appropriate for a compilation of marches by **The United States Air Force Concert Band**. The term “dress parade” originally referred to a military parade where soldiers marched in formal uniforms and often carried their weapons. Marching proudly down town streets the parade would arouse young boys and girls with daydreams of bravery and courage, and would impart a sense of purpose and safety to their parents. In this parade, the sound of the boots was not the sound of tyranny, but the sound of American freedom. Mother and daughter... father and son... the dress parade would inspire them with patriotic fervor—the sense that they were part of something wonderful.

Dress parades now are so uncommon that the term has fallen out of use, and even out of most dictionaries, but in a very real way The United States Air Force Band continues this wonderful tradition. Although the United States military may not come marching through your town, The United States Air Force Band may stop in your neighborhood on their travels throughout the nation and around the world. Looking as sharp as they sound, the Band attracts crowds of all ages to their concerts. Playing overtures, pop tunes, big band favorites, classical gems and marches—their most popular product, the Band has traded the instruments of battle so prominently featured in yesterday's dress parade, and has replaced them with musical instruments of patriotism and good will.

In this, the first recording of the millennium, The United States Air Force Concert Band captures the sound and feeling of the forgotten dress parade. The second installment in a series of march masterworks, this recording features compositions of legendary march composers Chambers, Goldman and Sousa, while simultaneously exploring the works of many lesser-known march composers whose legacies would have been lost save these musical gems. We hope you enjoy **On Dress Parade**.

OLYMPIA HIPPODROME¹

Russell Alexander (1877–1915) was the euphonium soloist and staff arranger for “Barnum and Bailey’s Greatest Show on Earth” when he composed **Olympia Hippodrome**. Although he may have been inspired by the ancient Roman Olympia Hippodrome, an arena that housed chariot races and other sports, Alexander actually wrote this march to commemorate an arena in London where Barnum and Bailey performed. This work is dedicated to Carl Clair, the director of the Barnum and Bailey Circus Band.

QUEEN CITY²

Walter Halson Boorn (1906–1959) left little to the world other than the marvelous **Queen City** march, his only known composition. It is not clear which “Queen City” this Detroit native was referring to; however, it is most likely that this work pays homage to Cincinnati, the home of Boorn’s publishers, the Fillmore Brothers. A favorite of The United States Air Force Ceremonial Brass, this magnificent march lives on in countless performances each year.

ON DRESS PARADE³

William Paris Chambers (1854–1913) was a consummate musician who not only performed exquisitely on his own instrument but also became a renowned conductor and a talented composer. During his lifetime he was regarded as a first-rate cornet soloist, playing extremely difficult solos that demonstrated his impeccable technique and flawless control of the extreme upper register. Chambers even showed off by playing solos with the cornet upside down, pushing the valves up with the back of his fingers!

Later in his life, after establishing himself as a conductor and a noted band composer, Chambers would not have been satisfied unless he earned the title “March King”—after all, there were “March Kings” in every small town across the country! This illustrious title eluded him until a cornet player, attempting to sight-read a new march, exclaimed that the composer, W. Paris Chambers, was “The King of Terror!”

BULL TROMBONE³

Henry Fillmore (1881-1956) seemed determined to cause his parents grief from day one. The owner of a publishing company dedicated to printing religious music, Fillmore's father considered the trombone to be "evil," not to be played by any God-fearing person. Despite these warnings, young Henry decided to play the trombone. As an adult, he left the family business over an argument concerning "the evils of band music," which was exacerbated by his engagement to a burlesque dancer. After their marriage, Fillmore supported himself and his wife by playing both freelance trombone and semi-professional football.

Later in life, Fillmore settled down and did not tour with his own band very often. Perhaps as a tribute to his rebellious youth, he occasionally would write the most rambunctious sort of march—the trombone smear. In 1924, nearing the last third of his life, Fillmore wrote **Bull Trombone**, the 12th addition to his trombone family.

ON THE CAMPUS³

Edwin Franko Goldman (1878–1956), the son of musical parents, was orphaned at the age of nine. While living in an orphanage in New York, he began to study the cornet, and was so successful that by the age of 14 he impressed the renowned composer Antonín Dvořák and was offered a scholarship to the National Conservatory of Music. By the age of 17 he was performing with the Metropolitan Opera Orchestra.

These early successes did not lead Goldman to a life of complacency, to the contrary, he passionately pursued new interests in composing, conducting and teaching. The Goldman Band, one of his many projects, has been a summer concert staple in New York City since its inception in 1911. Indeed, **On the Campus**, like most Goldman marches, is as fresh today as on the day of its premiere in sunny Central Park. While the first half of this march seems traditional enough, Goldman tips his hat to the academic world in the trio, the second half of the march, with a glorious one-size-fits-all fight song.

INDEPENDENTIA³

Robert Browne Hall (1858–1907) dedicated his life and work toward the progress and improvement of amateur bands. Born in Bowdoinham, Maine, Hall moved with his parents to Richmond, Maine, where he first began to study the cornet. As a successful solo cornet player in many New England ensembles, he established a reputation as a solid musician, and quickly became a sought-after band director and educator throughout the Northeast.

Hall eventually settled in Waterville, Maine, where he taught at Colby College, conducted Hall's Military Band, and composed several marches, including **Independentia**. Although these works were composed for amateur ensembles, professional bands recognized these pieces for their simple beauty, and incorporated them into their repertoire.

BLACK JACK⁴

Fred Huffer (1879–1943) began his professional career playing the euphonium in countless circus bands. Traveling across the country with the Ringling Brothers, the Cambell Brothers, and the W.W. Cole Dog and Pony Show, to name a few, Huffer established a reputation as a top-caliber musician. In 1909, the Crane Company in Chicago offered him a position conducting the company band; two years later he left this organization and started his own band, aptly named "Huffer and His Band." A successful performer and conductor, Huffer discovered composing—his true love—later in life. During World War I Huffer offered his own patriotic tribute, naming a march after the General of the United States Army John J. Pershing, otherwise known as **Black Jack**.

BASSES ON A RAMPAGE⁵

Getty Herschel Huffine (1889–1947) always knew that, contrary to popular belief, "basses," the low brass and low woodwind players in the band, love to play "fast and loud." After the success of his first low-brass extravaganza, *Them Basses*, Huffine decided to try a second time to capture the essence of these oom-pah experts. The result was **Basses on a Rampage**. Although one may not hear anything unusual in the bass line in the first half

of this piece, by the second half they have furiously sprung from the depths of the oom-pah into the spotlight playing this fast and frenzied melody.

THE LITTLE BUGLER⁵

Arthur Wellesley Hughes (1870–1950), originally from Ontario, Canada, ran away from home to join the circus. Although his primary instruments were calliope, piano and alto horn, Hughes was an exceptional composer and arranger. After touring America with more than one dozen circuses, Hughes was hired by several different publishing companies. He often used pseudonyms, and even allowed his marches to be credited to other composers; therefore, we are unaware of the full extent of his output. Hughes finally settled in Kansas in about 1940, where he stayed until the end of his life. A novelty march, probably intended to entertain circus audiences between acts, **The Little Bugler** features the entire cornet section playing a little bugle call.

BATTLE ROYAL¹

Fred Jewell (1875–1936) began his professional career playing euphonium in a small ensemble with his brothers and sisters to supplement his parents' meager income. He later became proficient on cornet, clarinet, piano and violin, but the euphonium remained his favorite instrument. Jewell toured the country playing in several circus bands, eventually becoming the euphonium soloist with Ringling Brothers, and later the conductor of Barnum and Bailey's band.

Due to his humble, unassuming nature, Jewell's accomplishments often went unnoticed during his lifetime. However, after his death in 1936, the musical community began to take note of his many achievements, including more than 130 marches that were published under his name. **Battle Royal**, written while Jewell was at the peak of his euphonium career, showcases the lower and upper brasses in a melody-counter melody dogfight.

TRIBUTE TO THE TROMBONES⁶

Although he was a musician since childhood, Don Keller (1897–1974) graduated from Stanford with a degree in economics in 1918, and intended to pursue a life of business. However, after training Army field artillery troops in trigonometry during World War I, he longed for a more simple life, and moved to Fresno, California, to start a farm. The Great Depression caused him to change his mind about farming, and Keller soon found himself playing his cornet and baritone in municipal bands to make ends meet. Keller discovered that teaching music was his true calling, and he drew upon his business experience to start his own publishing company. His dedication to amateur music was captured in his publishing company's slogan, "Specializing in music that sounds big but is easy to play."

During World War II, Keller faced a setback: his engravers all abandoned the music industry for defense work. To solve his troubles, Keller invented his own engraving equipment just in time to publish **Tribute to the Trombones**, and did all of the publishing engraving himself.

COAT OF ARMS⁷

Kenneth George Whitcomb (b.1926) published **Coat of Arms** under the pseudonym George Kenny. A saxophone player, bandmaster, composer and arranger, George Whitcomb has led a varied career. While serving in the United States Army he arranged music for the band at West Point, where he was also associate bandmaster. He later moved to Germany, where he was the bandmaster of the 30th Army Band. After leaving the Army, Whitcomb moved to California where he played saxophone for Disneyland. It was not long before Walt Disney recognized his talent and asked him to be their staff arranger, composing and arranging marches to be played at every Disney amusement park throughout the world.

In 1993, after 20 years with Disney, Whitcomb retired to a life of freelance composing and arranging in the Los Angeles area. **Coat of Arms** was written in 1957 at the dawn of

Whitcomb's brilliant second career. A "concert march," this work was written for performance in an auditorium, rather than on a parade ground or marching field.

KIEFER'S SPECIAL

Some professional composers specialize in writing for amateur musicians; by contrast, William Kiefer (1872–1920) was an amateur musician who wrote music that was respected and performed by professionals. Kiefer was an avid musician; however, in his hometown of Washington, Indiana, he may have been better known for his vast contributions to his local community. Many of the marches that Kiefer composed were intended for the Washington Band, which he conducted for several years. **Kiefer's Special**, his most famous march, was published posthumously.

CYRUS THE GREAT¹

Although his first instrument was the cornet, Karl King (1891–1971) traded one horn for another, and acquired a euphonium. By the age of 18 he left home to play in various community and circus bands. Largely self-taught, King admitted to "learning on the go." As a composer, he emulated and eventually surpassed the output of the best march composers, conveying the excitement of the "big top" through over 300 musical works. While writing **Cyrus the Great**, King paid tribute to his good friend "Cy" Tremain, while taking his musical cues from the founder of the Persian Empire. The Persian Army, lead by **Cyrus the Great**, often defeated their adversaries through speed and precision, an attribute King certainly incorporated into this march.

NATIONAL DEFENSE⁸

A native of Denmark, Jens Bodewalt Lampe (1869–1929) emigrated to the United States at an early age when his father was invited to conduct the Great Western Band in St. Paul, Minnesota. Soon after his arrival in the United States, Lampe began to study violin. Although he was a professional violinist by the time he was 18, Lampe abandoned the

instrument in favor of a conductor's baton. He migrated to Buffalo and New Rochelle, New York, where he worked at a publishing company and also conducted "Lampe's Grand Concert Band." Like some conductors, Lampe also was a composer, writing mostly songs and short works for band; however, during World War I Lampe tried his hand at writing marches. This endeavor was quite successful, as evidenced by **National Defense**.

SLIPPERY STREETS⁹

A career military man, Keith Parmeter Latey (1896–1987) traveled the globe with his military bands. His service career began in the Army during World War I, where he was stationed in Hawaii—far away from the action. During World War II, Latey traded palm trees and sunshine for the action of the front lines in Europe. Tragically, Rommel's German tank unit captured Latey's entire battalion. Fortunately for the music world, Latey was not present during this horror—he was in an English hospital. **Slippery Streets** was written to showcase Latey's virtuosic military trombone sections.

THE FIRE MASTER

Harry Lincoln (1877–1937) was born in Shamokin, Pennsylvania, where he was an active member of the local community band. This group served as Lincoln's training ground where he wrote and arranged many pieces, including one early march that shared its title with the ensemble, "Our Band." A successful arranger, Lincoln was employed by the Vandersloot Music Company in Williamsport, Pennsylvania by the time he was 23, and later moved to Philadelphia where he started the Harry J. Lincoln Music Company. Both of those publishing companies eventually became part of the Mills Music Company.

Like many composers, Lincoln composed under several pseudonyms; unlike his colleagues, he assumed the names of living people. He primarily used the names of the Vandersloot family, as well as the name of Charles Sweeley, a fellow composer from Williamsport. In many cases it is still unclear who wrote who's music! Fortunately, it is certain that Lincoln was the

composer of **The Fire Master**. As a musical toast to the local volunteer fire department, Lincoln included the peal of the firehouse bell in the break-up strain near the end of the march.

SLIPPERY HANK¹⁰

Although Frank Hoyt Losey (1872–1931) was a prolific composer and arranger, credited with more than 400 compositions and 2,500 arrangements, he still managed to play his cornet, trombone and euphonium. Early in his career Losey traveled a great deal, moving from his home in Lawrenceville, Pennsylvania to Mannsfield, Pennsylvania, where he was the principal brass instructor at the local conservatory. Losey gained musical experience while adding to his travel log, conducting a band in Hanover, Pennsylvania, composing and arranging for Carl Fischer in New York City, and serving as editor-in-chief of the Vandersloot Music Company.

Losey eventually decided to settle in one place, and started his own school of music in Erie, Pennsylvania, Losey's Military Band School. The institution was quite successful; in fact, Losey is credited with training nearly every musician in that city! Thomas Edison recognized his abilities, making him the musical advisor for all phonograph recordings. Henry Ford also enlisted Losey's talents as an arranger for the Ford Orchestra in Detroit. As implied by its title, **Slippery Hank** features the trombone section.

THE KILTIES¹¹

Samuel Morris' (1865–1935) march, **The Kilties**, truly has international roots. Bearing a title that refers to the traditional Scottish garb, **The Kilties** is an arrangement of Scottish airs, written by an England-born American for a Canadian band known as the Kilties. Morris and the Kilties band premiered the march at the 1904 Louisiana Purchase Centennial Exposition in St. Louis. **The Kilties** is the best-remembered work by Samuel Morris, whose professional life included vaudeville, military bands, and arranging and publishing. As is fitting for the first recording by The United States Air Force Concert Band in the new millennium, a prominent quote of *Auld Lang Syne* weaves its way into the middle of the march.

AMERICAN RED CROSS

A native of Pittsburgh, Pennsylvania, Louis Panella (1881–1940) is still remembered for his contributions to the arts in that city. During World War I, the only time he ever left his hometown, Panella taught at the United States Army School of Music. During this time he composed the **American Red Cross March** to pay tribute to the humanitarian efforts of that organization. After the war, he returned to Pittsburgh where he performed in the Nixon Theater Orchestra, Pittsburgh Municipal Band and the Pittsburgh Symphony Orchestra. Panella was a member of the faculty at the Carnegie Institute of Technology, (now Carnegie-Mellon University) for the last 26 years of his life.

SALUTATION³

Roland Forrest Seitz (1867–1946), the “Parade Music Prince,” began his career while in his teens, working at a printing press in Glen Rock, Pennsylvania. He had always loved music, but it did not provide him income until much later in life. Seitz’s first musical experiences were as a flutist in an unusual family band consisting of his flute, a trombone, some violins, organ and a cornet. As he grew musically, he eventually joined the Glen Rock Band, which was still rebuilding itself after the Civil War.

By the time he was 27, Seitz was certain he wanted to be a professional musician. He saved every dime and attended Dana’s Musical Institute in Warren, Ohio. Following his graduation, Seitz returned to Glen Rock where he taught private lessons and eventually led the Glen Rock Band. Under his direction this ensemble made remarkable progress. In 1901, they were featured in the Pan-American Exposition in Buffalo alongside other famous bands, including Sousa’s band!

MANHATTAN BEACH¹²

John Philip Sousa (1854–1932), the most famous march composer of all time, was a serious man who navigated life with severe purpose and seldom a smile; however, his sense of humor was extraordinary. Sousa's wit was certainly enjoyed at Manhattan Beach, a resort where wealthy patrons gathered to relax and have a good time. Conversely, Sousa enjoyed the Manhattan Beach Resort, visiting there on several occasions, and naming after it one of his finest marches. A programmatic march, **Manhattan Beach** gently tells the timeless story of ocean waves first playing among themselves, and at the very end of the march, pushing the tide up the sandy beach and calmly retreating again.

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⁹ Released with permission of EMI Mills

¹⁰ Released with permission of Keith Latey

¹¹ Released with permission of The John Church Co.

¹² Released with permission of Ditson Co.

On Dress Parade

SELECTIONS

- | | |
|--|--|
| 1. Olympia Hippodrome (3:01)
Russell Alexander | 12. Coat of Arms (4:04)
George Kenny |
| 2. Queen City (2:22)
Walter Halson Boorn | 13. Kiefer's Special (2:22)
William Kiefer |
| 3. On Dress Parade (2:35)
William Paris Chambers | 14. Cyrus the Great (2:06)
Karl King |
| 4. Bull Trombone (2:58)
Henry Fillmore | 15. National Defense (2:27)
Jens Bodewalt Lampe |
| 5. On the Campus (2:35)
Edwin Franko Goldman | 16. Slippery Streets (2:02)
Keith Parmeter Latey |
| 6. Independencia (3:08)
Robert Browne Hall | 17. The Fire Master (2:31)
Harry Lincoln |
| 7. Black Jack (2:52)
Fred Huffer | 18. Slippery Hank (2:09)
Frank Hoyt Losey |
| 8. Basses on a Rampage (2:47)
Getty Herschel Huffine | 19. The Kilties (2:53)
Samuel Morris |
| 9. The Little Bugler (2:51)
Arthur Wellesley Hughes | 20. American Red Cross (2:10)
Louis Panella |
| 10. Battle Royal (1:55)
Fred Jewell | 21. Salutation (2:14)
Roland Forrest Seitz |
| 11. Tribute to the Trombones (2:36)
Don Keller | 22. Manhattan Beach (2:11)
John Philip Sousa |

Total Time 58:58

The United States Air Force Concert Band

Colonel Lowell E. Graham—Greeley, CO—*Commander/Conductor*
Chief Master Sergeant James H. Moseley II—Beaumont, TX—*Manager*

Piccolo

MSgt Ardyth Corliss Scott—*Shreveport, LA*

TSgt Shawn Buck—*Brookside, PA*

SMSgt Robert Little—*Houston, TX*

Flute

TSgt Sharon Nokes*—*Philadelphia, PA*

TSgt Stacy Newbrough—*Iowa City, IA*

SMSgt Wayne Hendrick†—*Wytheville, VA*

Bass Clarinet

TSgt Jeffrey Snavely—*Milwaukee, WI*

Contra-Alto Clarinet

TSgt Brian McCurdy—*Winchester, VA*

Oboe

TSgt Erin Gittelsohn*—*Long Island, NY*

CMSgt James Moseley—*Beaumont, TX*

Bassoon

SMSgt Joe Tersero*—*Killeen, TX*

TSgt Larry Burke—*Redondo Beach, CA*

E-Flat Clarinet

MSgt Jan Brooks Siegfried—*Valparaiso, IN*

Soprano/Alto Saxophone

MSgt William Marr*—*Alexandria, VA*

B-Flat Clarinet

TSgt George Stoffan°—*Stratford, CT*

TSgt Dawn Henry—*Quarryville, PA*

MSgt David Aspinwall—*Atlanta, GA*

MSgt Elizabeth Campeau—*Pinckney, MI*

MSgt Sandra Cox—*Columbia, SC*

MSgt Carl Long—*Hanover, NH*

MSgt Richard Drew—*Joliet, IL*

TSgt Bryan Guidry—*Bedford, TX*

MSgt Lorraine Haddad—*Poughkeepsie, NY*

Alto Saxophone

TSgt Jeremy Koch—*Chicago, IL*

Tenor Saxophone

TSgt Jake McCray—*Fairfax, VA*

Baritone Saxophone

MSgt Mary Beth George—*Buffalo, NY*

French Horn

TSgt Kathleen Monroe*—Columbus, OH
TSgt Kent Wyatt—Arlington, TX
MSgt Deborah Stephenson—Dallas, TX
TSgt Philip Krzywicki—Philadelphia, PA
TSgt Leslie Mincer Robillard—Charlottesville, VA
TSgt Michael Himes—Orlando, FL

Cornet

MSgt Andrew Wilson*—Gambier, OH
MSgt James Bittner—Harrisburg, PA
TSgt Michael Bosch—Bethlehem, PA
MSgt William Adcock—San Jose, CA
TSgt Curt Christensen—Mt. Clemens, MI
MSgt Clarence Mitchell—Portsmouth, VA

Trumpet

MSgt Robert McConnell—Wadsworth, OH
TSgt Kenneth Oedemann—Southampton, PA

Trombone

CMSgt Mark Williams*—Okemos, MI
MSgt Jeffrey Gaylord—Western Springs, IL
TSgt James VanZandt—Austin, TX
SMSgt Lindsey Smith—Williamston, MI

Bass Trombone

SMSgt Chris Matten—Catasauqua, PA

Euphonium

TSgt William Jones*—Stormville, NY
TSgt Joseph Bello—Naperville, IL

Tuba

TSgt Christopher Quade*—Burke, VA
SMSgt Jan Duga—Columbus, OH
SMSgt William Porter—Alcoa, TN

Timpani

SMSgt Patrick Shrieves—Freehold, NJ

Percussion

MSgt Aubrey Adams*—Medford, OK
SMSgt Mark Carson—East Fulton, OH
TSgt Erica Kadison—Louisville, KY
TSgt Marc Dinitz—Rockville, MD

° Concertmaster

* Principal

‡ Member, USAF Heritage of
America Band, Langley AFB, VA

Credits

Colonel Lowell E. Graham

Major Frank J. Grzych II

First Lieutenant Keith H. Bland

First Lieutenant Chad A. Steffey

Mr. Bruce Leek

Technical Sergeant Jebodiah J. Eaton

Chief Master Sergeant Dana L. Steinhauser

Senior Master Sergeant William D. Porter II

Technical Sergeant William D. Jones

Technical Sergeant Sharon W. Nokes

Master Sergeant Robert K. McConnell

Technical Sergeant Robin Askew

Technical Sergeant Joan Hovda

Technical Sergeant Erin Eyles

Technical Sergeant Ryan Dolan

Technical Sergeant Blake Waters

Commander/Conductor/Producer

Deputy Commander/Co-Producer

Staff Officer/Co-Producer

Staff Officer/Co-Producer

Engineer/Digital Editing

Assistant Engineer

Director of Public Affairs

Superintendent of Recording Production

Liner Notes

Booklet Editor

Graphic Layout

Recording Production Staff

For information about The United States Air Force Band and its components, or to receive its newsletter, contact: Director of Public Affairs, The United States Air Force Band, 201 McChord Street, Bolling Air Force Base, Washington, D.C. 20332-0202.

The United States Air Force Band Home Page is available on the World Wide Web at: <http://www.bolling.af.mil/band>



Master tapes were recorded at The Maryland Hall for the Creative Arts, Annapolis, Maryland, January 18–22, 2000.

BOL-0002